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Remote Sensing

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42°

samantha clark

remote sensing

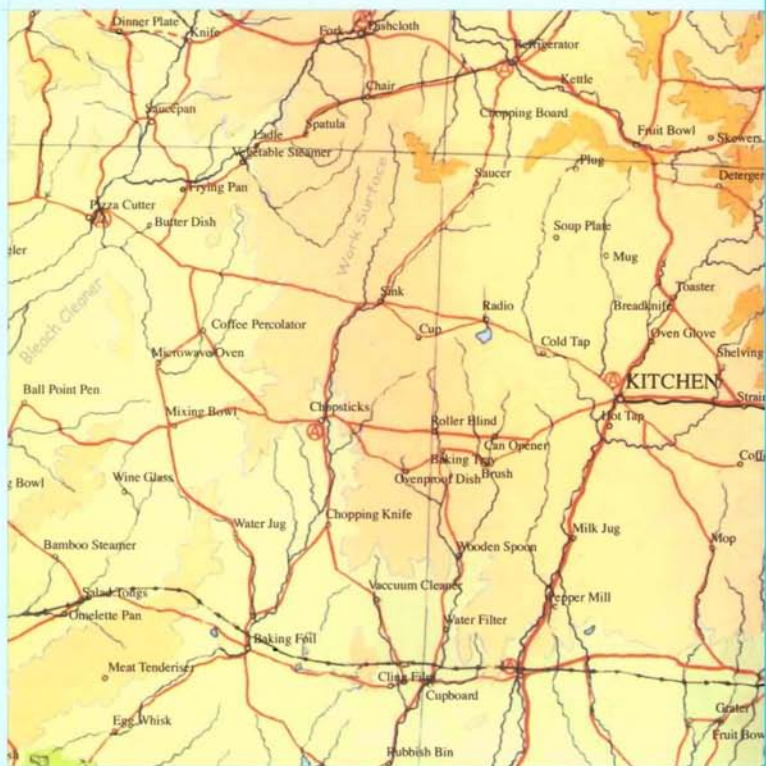
Art
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.T2
P65
C53
2000

≈	Remote Sensing, Hobart 2000
↑	Grizedale Forest, Cumbria 1999
®	Rome Residency 1998
≠	Grid References
Σ	Essay: Briony Rhodes
Δ	List of Works/Acknowledgements
Ω	Artist's Biography

In 1993 Kevin Henderson was selected as the first Scottish Arts Council funded Resident in Australia (hosted jointly by the Tasmanian School of Art at Hobart and the Canberra School of Art). The Residency provides a generous stipend, accommodation and studio. At the completion of the Residency an exhibition of the artist's work is mounted. Other Scottish artists who have completed Residencies in Australia are Anne Morrison, Stephen Hurrell, Claire Barclay and Mandy McIntosh. The Residency has cultivated strong links between arts communities in Tasmania and Scotland and paved the way for student exchanges and a visiting scholar program. The Residency 2000 is held by Samantha Clark.

Milan Milojevic

Residency Co-ordinator, Tasmanian School of Art, Hobart.



≈ Belongings, 2000

≠ *grid references (are we nearly there yet?)*

Trying to come home.

Newly in Hobart, 'in residence', and trying to settle in a studio which bore traces of previous occupants, I began to draw a series of house plans from memory, of every house I have ever thought of as 'Home'. Little boxes with doors and windows. The act of moving memory through these half-forgotten rooms anchors them in this new space, reconciling distance and time. But the search for 'home' is futile; in a sense we are always remote. The tension between restlessness and a longing to be settled is a paradox which operates on the personal level, but which is also a shaping force within society.



® Roma II, 1998

13

In a sense we are always remote. In Australia I am always meeting nomads. Some are descendants of those younger sons of Europe who came to rebuild Home at the other end of the world. Some still carry accents from distant birthplaces, along with their invisible cargoes.

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T9

The generation of men and women who leave one place to found another pass through a set of experiences that later generations born in that place can never know. 'Here' begins by being 'Away', and 'There' is 'Home'. But eventually the two change positions.

T5

In spite of geographical distance, wherever I go in Australia familiar Scottish place names leap out at me from maps and signposts. The Scots are as sentimental in exile as they have been vigorous in their nomadism. I find myself no different. A trip along Tasmania's Midlands Highway evokes scores of past journeys in Scotland. Involuntary memories erupt fully formed into the present, a firing of synapses. Campbell Town, Ross, Hamilton, Bothwell.

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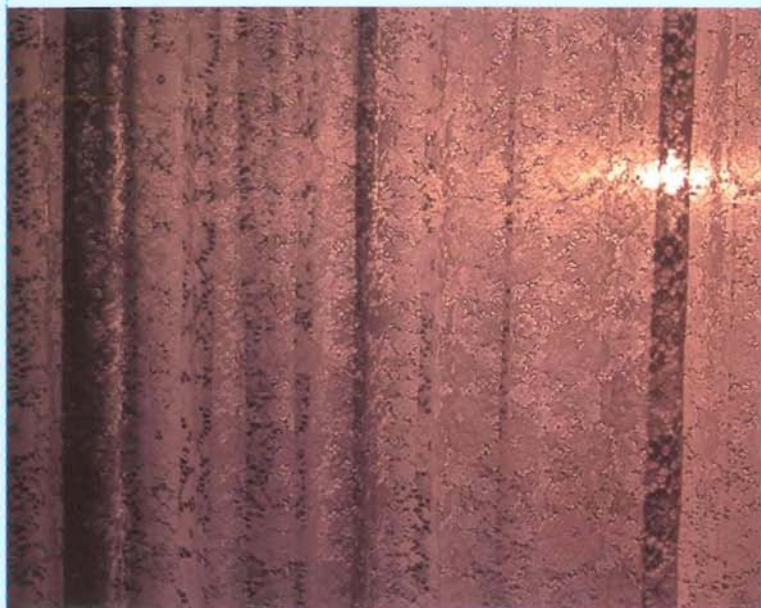
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≈ Trying to Come Home, 2000 (detail)

U3

Campbell Town, Ross, Hamilton, Bothwell; erasing one history to inscribe a new past on the terrain. Geography: the writing of land, the twinned names marking two ends of a trajectory. By turns distance seems abolished and then reinforced. The ground seems to slide uncertainly under my feet as I pace out this new space.

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Are we nearly there yet?

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F8

The ground slides uncertainly under my feet. So much is familiar. At first I slip between place and displacement, from one side of the globe to the other. The frantic abolition of distance that modern technology brings; jet travel, instant communications, conspires with the mundane familiarities of language, symbols of state, TV, driving on the left, to lull me into forgetfulness of geography. And then I notice the gum trees in the gardens, hear a kookaburra's manic laugh, and whoosh! I zip across the globe again with a rush of perspective as dizzying as vertigo. At first I feel strangely elated, gripped by an urge to burst into song. I laugh immoderately and walk rather fast, don't sleep much, rolling the globe under my feet like a circus acrobat on a ball. My face feels tight and buzzing. But eventually the elastic tether slackens, and I spend a rainy Sunday eating round after round of hot buttered toast, vacant with boredom. I have arrived.

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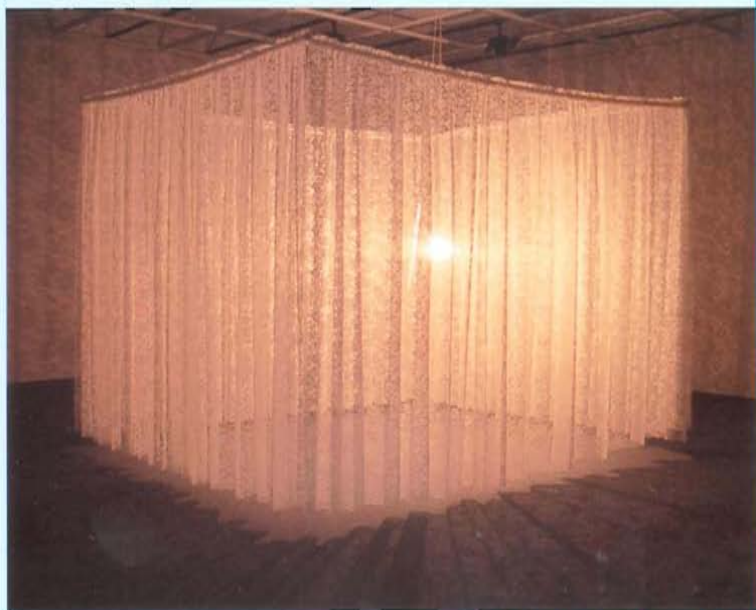
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≈ Trying to Come Home, 2000

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In a sense we are always remote. The house next door to my old home was only a few metres away, yet it remained utterly distant because my neighbour was unfriendly. Our real experience of space is endlessly elastic. It bears little relation to the elegant Cartesian grids of cartographers.

T3

O P Q R S T

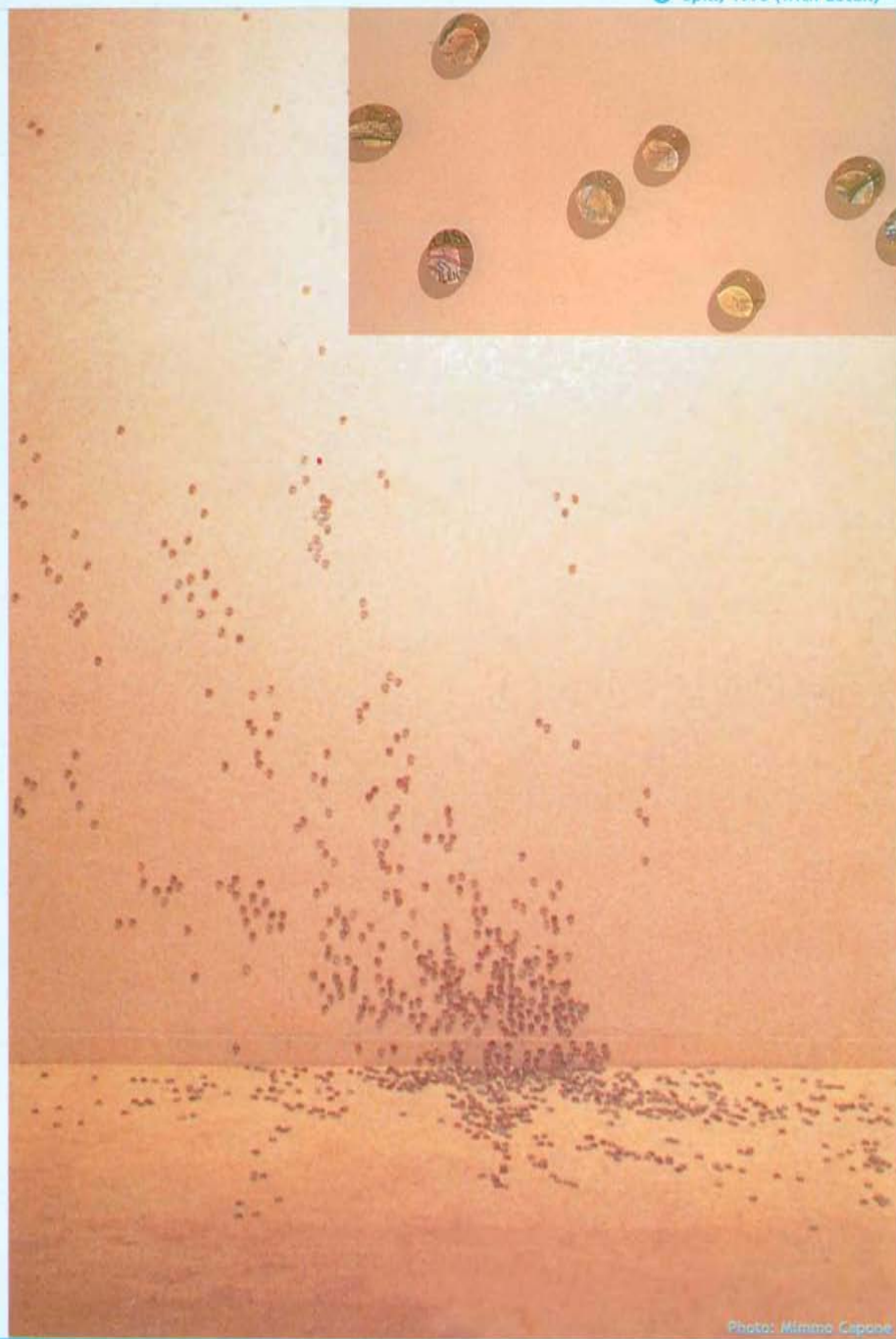


Photo: Mimmo Capone

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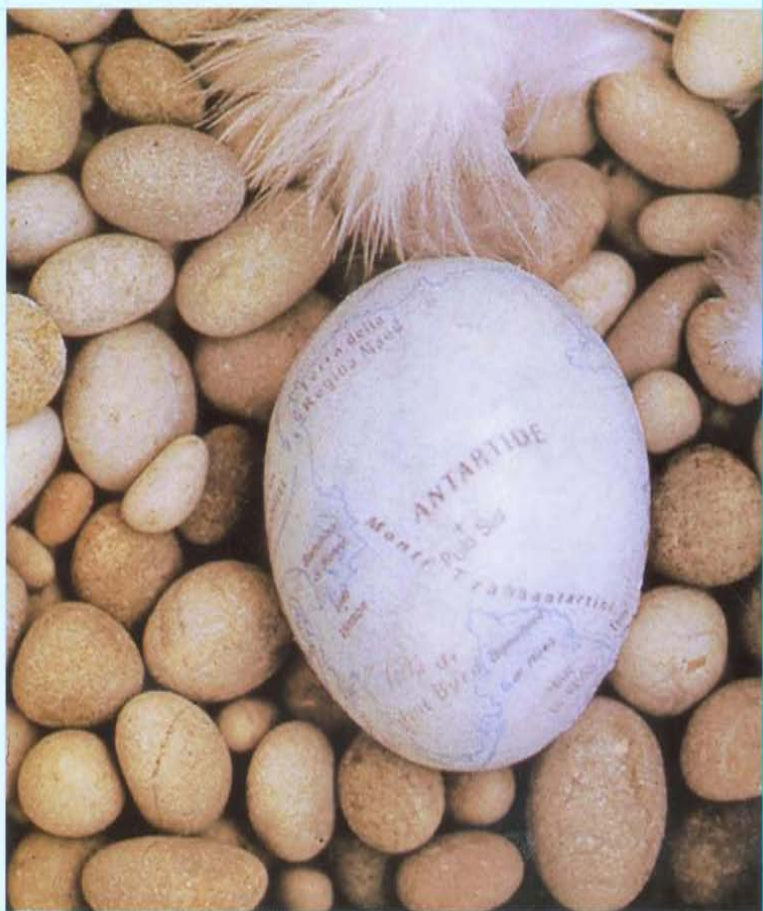
In the night sky there is an anchor. After each sunset Orion comes cartwheeling over the horizon to come and shake his sword at the Southern Cross, standing on his head. I'm absurdly pleased to see him among the Southern stars.

F8

Are we nearly there yet? In a sense we are always remote.

F3

A B C D E F



® Nest box : Arctic Tern, 1998

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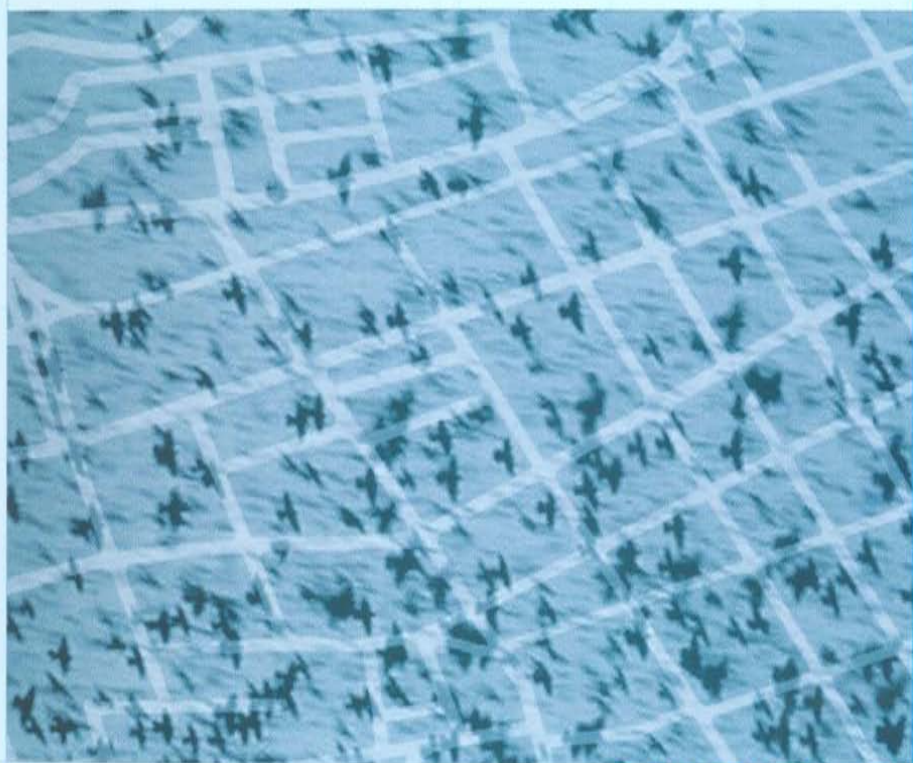
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Here in Hobart I visited an old guy who keeps homing pigeons in Glenorchy. The first Glenorchy is now a depopulated Highland glen where sheep and deer graze among hearthstones. This one is a cosy suburb of Hobart, about as distant from its namesake as it is geographically possible to be. These birds, their pedigree, their owner and the suburb they home to, all carry historical and cultural links with my home, Scotland. We stood in his sunny back garden, munching on homegrown greengages and chatting about the amazing homing ability of his birds; a humble backyard miracle. Handling it with absent-minded tenderness he gave me a bird to hold, a tremulous handful of bone and feather, a living compass needle, at once robust and achingly fragile. 'Mind you', he said, 'these mobile telephone masts play havoc with them. A bird gets mixed up with one of those, you don't see him again. Messes up their magnetic sense, you see.' It seems an odd coincidence that our telecommunications mania, our wish to be where we are not, with those who are absent, to be present at a distance, should be the downfall of these little birds who fly such huge distances in their determination to find their way home.



≈ Cities, 2000 (still from video)

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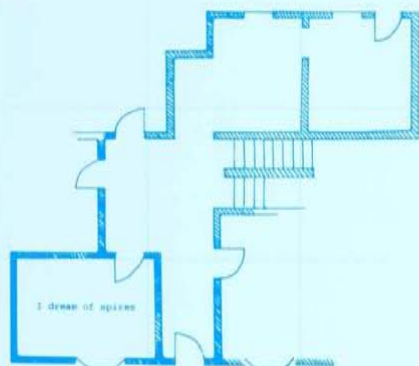
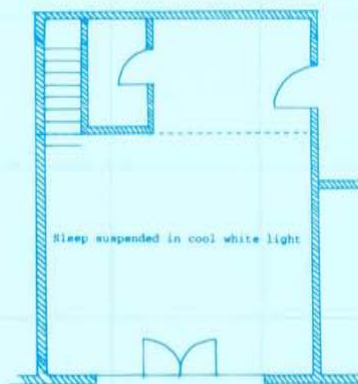
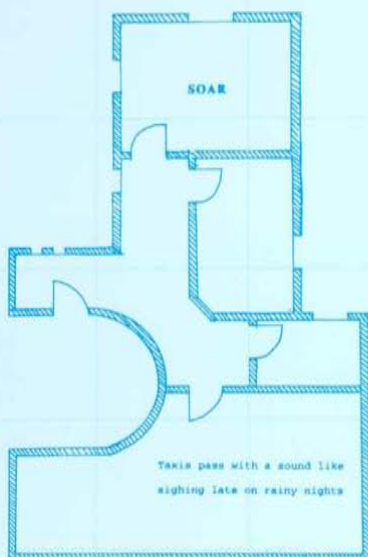
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F7

For years I have moved about so much that friends complain of entire pages of their address books given over to tracking my movements. In the end I got myself a mobile phone, so that one number could follow me around. For a long time it was my only phone and I carried it with me at all times, a warbling handful of microchips and friendships, an electromagnetic compass needle. Leaving it behind caused me some anxiety. I quickly developed a psychological dependency on being instantly able to be with someone absent at any time, or for them to be able to 'visit' me. I ditched all previous doubts and cheered each new hilltop telecommunications mast. With my new navigational aid, I felt wrapped at all times in a comforting web of magnetic fields; the wonderful illusion of omnipresence, as long as my batteries lasted.

A B C D E F



≈ Subsidence, 2000 (detail)

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≈ Dislocations, 2000 (detail)

03

Magnetic pull. From Crux to Polaris. In the night sky Orion the Hunter cartwheels from hemisphere to hemisphere. I'm always pleased to see him here, before he backflips back from the Southern Cross to the North Star. He is Diomedea Exulans (wandering albatross), circling the oceans, or Columbidae (homing pigeon), seeking home, depending on your point of view.

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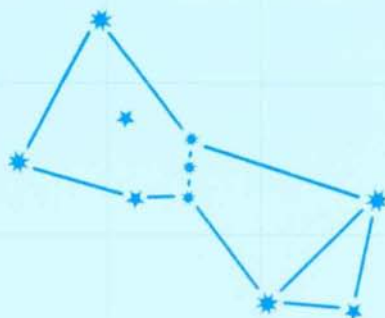
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COLUMBIDAE

The Homing Pigeon

≈ Subsidence, 2000 (detail)

V2

Remote sensing: the imaging (imagining?) of something at a distance. The ground slides uncertainly under my feet as I pace out this space. In a sense we are always remote.

Samantha Clark, Hobart, May 2000

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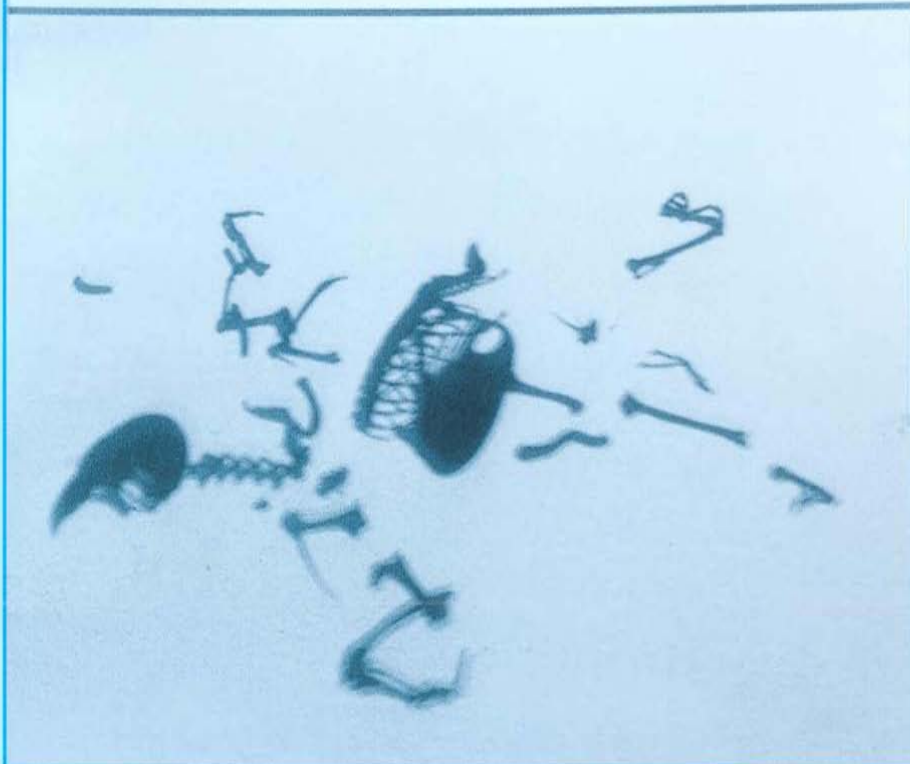


® Migrants : Warbler, 1998

HOBART STREET INDEX

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<i>Alford St.</i>	<i>Drummond St.</i>	<i>Haig St.</i>	<i>McGregor St.</i>
<i>Allardyce St.</i>	<i>Duncan St.</i>	<i>Hamilton St.</i>	<i>McKay Ave.</i>
<i>Altna-Craig St.</i>	<i>Dundas St.</i>	<i>Hampden Rd.</i>	<i>McKellar St.</i>
<i>Andrew St.</i>	<i>Eady St.</i>	<i>Heather Rd.</i>	<i>McKenzie St.</i>
<i>Argyle St.</i>	<i>Edinburgh Cr.</i>	<i>Hume St.</i>	<i>McQueens Rd.</i>
<i>Balfour Cl.</i>	<i>Eldon St.</i>	<i>Inglis St.</i>	<i>McRobies Rd</i>
<i>Balmain St.</i>	<i>Ellerslie Rd.</i>	<i>Invercargill Rd.</i>	<i>McTavish Ave.</i>
<i>Balmoral St.</i>	<i>Elphinstone Rd.</i>	<i>James St.</i>	<i>Mathers Lane</i>
<i>Barr St.</i>	<i>Esk Ave.</i>	<i>Jameson St.</i>	<i>Melrose Ct.</i>
<i>Bonar Pl.</i>	<i>Findlay St.</i>	<i>Jordanhill Rd.</i>	<i>Mt. Stuart Rd</i>
<i>Braelands Ct.</i>	<i>Fleming St</i>	<i>Kelvin Ave.</i>	<i>Murray Pl.</i>
<i>Broughton Ave.</i>	<i>Fenwick Cr.</i>	<i>Kenbrae Ave.</i>	<i>Napier St.</i>
<i>Buchanan Ave.</i>	<i>Geilston Bay Rd</i>	<i>Kilpanie Circle</i>	<i>Nevin St.</i>
<i>Burnside Ave.</i>	<i>Girvan Ave.</i>	<i>Kirkland St.</i>	<i>Patterson St.</i>
<i>Cameron St.</i>	<i>Glebe St.</i>	<i>Kirkshay Pl.</i>	<i>Ratho St.</i>
<i>Campbell St.</i>	<i>Glen St.</i>	<i>Lachlan Dr.</i>	<i>Reid St.</i>
<i>Chisholm Pl.</i>	<i>Genelg St.</i>	<i>Lasswade Ave.</i>	<i>Renfrew Cir.</i>
<i>Christie Ave.</i>	<i>Glenmore St.</i>	<i>Lennox Ave.</i>	<i>Riddoch St.</i>
<i>Clyde Ct.</i>	<i>Gordon Ave.</i>	<i>Lindsay St.</i>	<i>Roberts Ave.</i>
<i>Clydesdale Ave.</i>	<i>Gordons Hill Rd</i>	<i>Logan St.</i>	<i>Ross Ave.</i>
<i>Craigside Rd.</i>	<i>Goulburn St.</i>	<i>Louden St.</i>	<i>Rothsay Ct.</i>
<i>Cronin Ct.</i>	<i>Gould Cr.</i>	<i>McAulay Rd.</i>	<i>Scott St.</i>
<i>Crozier St.</i>	<i>Gourlay St.</i>	<i>McCann Cr.</i>	<i>Scotts Rd.</i>
<i>Culloden Ave.</i>	<i>Gowrie St.</i>	<i>McClellan Cr</i>	<i>Sinclair Ave.</i>
<i>Dalkeith Ct.</i>	<i>Greystanes Pl.</i>	<i>McClements St</i>	<i>Slater Ct.</i>

Dislocations, 2000 (detail)



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There is a sense of the unstable in the work of Samantha Clark. A Scottish artist sustaining her practice with Residencies, Commissions and a feisty dose of wanderlust, Clark is enticingly nomadic and describes her roaming lifestyle as a 'series of connected episodes'. Maps, birds, exotic place names and body parts all recur as images and themes throughout her work. In Dislocations and Cities, references are made to the lonely journeys of the shy albatross and starling - birds who fly away to find their way home - while Subsidence weaves together stars like beads on a child's necklace, mapping out a unique experience of place and time. As of May 2000, the latest thread in Clark's tapestry of arrivals and departures is Remote Sensing; an exhibition of work devised during a six month Residency at the Tasmanian School of Art in Hobart. Striving to find a way to map personal encounters of foreign locations, Clark has devised a collection of work which couples her favoured nomadic lifestyle with the inherent desire to find 'home'. The result is unsettled. Images flutter on the walls, rooms seem to breathe and pulsate with life, the night sky becomes a homage to the homing pigeon: things are no longer what they seem. Everything shifts and moves in and out as each work struggles to find a place to land; a place to call home.

In the installation Trying to Come Home, shimmery lace curtains become the four hovering walls of a small, room-like space drifting serenely in the middle of the gallery. The sound of homing pigeons cooing and starting into flight whirls around the room; an endless ebb and flow of many wings beating against the undulating shadows of the walls. A lone light bulb hangs from the ceiling into the draped room and spills light into the ghostly hollow. Clark's curtains, similar to those one would expect to find in the welcoming lounge room of an aunt with a fondness for sugary tea and small cakes, float a few inches above the floor and ripple languidly with the slightest breeze.

The gentle movement of light throws a delicate cloud of lace patterning onto the walls which appear to dance and shiver in waves of floral stitching. Gradually, the gauzy shadows seem to embrace us, spinning a fine web of safety around our soft, fleshy bodies as we move within the space. Trying to Come Home is intoxicating, disorientating and deliciously comforting. Like a moth drawn to the light, we move towards the curtains and begin to circle the lacy room. Admiring the thin structure perhaps? Or trying to find a way in? The light tempts and seduces; it silently calls to us, inviting us in yet simultaneously shutting us out. Here we remain on the periphery, looking into the warm, womb-like den before us; taking the place of a weary traveller longingly gazing into the window of a strange house and wishing they were home.

A swirling vortex of starlings in flight is projected onto the wall in Cities. A street map overlays the moving image of a mass of birds as they fly in and out of synchronised formation, framed by the soft, pastel colours of an evening sky. It is a familiar sight. At twilight, one can often see these common birds perched on electric wires and lampposts. Offset at the slightest noise the starlings will launch into the spiralling metropolis we see projected on the wall. Forever suspended in the air, Clark's starlings will never land. Anxiously the birds remain in flight, circling and swaying for an eternity as a tinkling voice soon recognised as Dorothy from The Wizard of Oz, dreamily murmurs "there's no place like home, there's no place like home". Dorothy wakes up in Kansas with the click of her heels - she is home. Yet the endless tremor of wings in Cities tirelessly sighs; there is no place to land, there is no place like home. Like Cities, each work in Remote Sensing questions the reality of 'home'. Is home somewhere we've been, somewhere we live or a faraway place existing only in the land of our dreams: a blueprint of our imagination?



Dislocations, 2000 (detail)

In eerie contrast to the frenzied activity of Cities is Dislocations. Placed high above the viewer on perches of perspex are the skeletal remains of Currawongs, the Shy Albatross, Swift Parrot and Tawny Frogmouth: a mournful lament to the soaring journeys written into the bones and broken wings of Dislocations scattered forms.

Work completed prior to Clark's fleeting refuge in Hobart retraces numerous expeditions and brief flights throughout Europe and Britain. Spill 1998, was a delicate splash of small glass beads revealing tiny portions of maps with the geographical sites of towns like Beeswing and Gaddell Glen magnified in their transparent surfaces. The beads were individually placed over a wall and spread onto the ground beneath, appearing as though a child had accidentally dropped a large bag of marbles onto the polished floor boards of the gallery and Spill was the result. The placement of the glass pieces was random yet ordered as the dewy beads were clustered together and dispersed over the space like fragments of names and places struggling to blend together. Reminiscent of cooling drops of crystallised rain that would soon liquefy to form torrents of water and merge into streams, rivers and oceans - Clark's glassy baubles were dissipated and unwoven into a wandering atlas of memory.

Comparable to the mapped jewels of Spill was Weeping Sap; a work completed in 1999 during a three month Residency at Grizedale Forest in Cumbria, England. Presented as a series of elongated glass droplets reflecting picturesque views of the famous mountain, the Old Man of Conistoun; the delicate formations of Weeping Sap were carefully attached to the sides of gigantic trees as though postcard landscapes were seeping from the bark. Also exhibited at Grizedale was Unconfirmed Sightings 1999, an installation created to capture the essence of magic and the fairytale fantasies associated with the lush, mysterious forest. Briefly glimpsed in their many hiding places, tiny model figurines with minuscule faerie-like wings swarmed over the leaves and limbs of gnarled trees and gently padded over moss. Tread softly and believe, Clark told us.

In Nest boxes 1998, Clark assembled an enchanting collection of hand crafted nests hidden away inside small wooden boxes discreetly positioned in various locations around the gallery to solicit the intimate inspection of each nest. Similar to the seductive pull one feels when viewing Trying to Come Home, the nest boxes were designed to allow the viewer to personally engage with the pieces. Like sharing in a secret, when peering inside the boxes one discovered tiny nests of sticks and smooth, shiny pebbles gathered from a distant shore gently cradling marble eggs. With a soft blue sheen, the eggs seemed as fragile as those found in nature, yet their marble base suggested a solid strength and lasting immortality. Moulded into dainty, compacted structures the unshatterable eggs were decorated with specifically chosen maps; accentuating the process of migration and breeding - of trying to find a place to nest, to roost.

Following a brief Residency in Rome in 1998, Clark produced three large scale wall drawings of the city. Rome was divided into the "life sustaining" aspects of the urban community as a means of navigating and appropriating an unknown territory. Clark mapped the patterns of settlement, human circulation and flow of water through the Tiber Valley; familiarising the foreign and unravelling the mysteries of the winding streets and rivers of an enigmatic habitat.

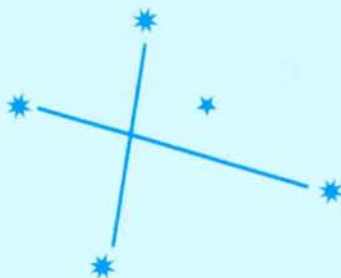
 Unconfirmed Sightings, 1999



In conjunction with the work included in *Remote Sensing*, Clark documented her migratory journey through place in *Subsidence*, 2000 by constructing floor plans of the various homes and ephemeral spaces she has occupied. Drawn from memory and haunted by spectres of text, the rich blue panels were memorials to past experiences of home. Each print had a poetic memory attached to its transient walls: *Taxis pass with a sound like sighing late on rainy nights; A new language crosses the pillow; Sleep suspended in cool white light; I dream of spires. The vast night sky stretched the distance between each 'home' in Subsidence as familiar constellations like the Southern Cross and Orion became the The Wandering Albatross and The Homing Pigeon; an echo of Clark's endless pilgrimage over place and time.*

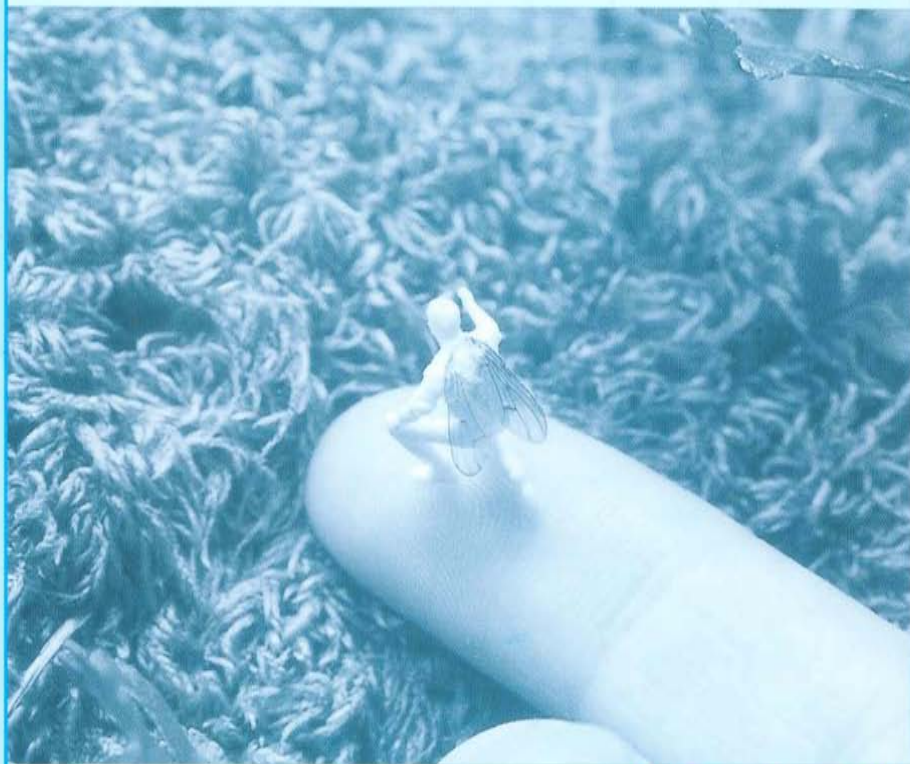
One journey must end to allow another to begin. In time, the curtains of *Trying to Come Home* will be folded and packed away, the starlings of *Cities* will cease their restless flight and Clark's temporary nesting place in Hobart will fade into the blueprints of memory. The echo of our footsteps will drift into space as we leave *Remote Sensing* to find our way home. Back to a house with a window and a welcoming light shining through soft, lacy curtains. Will we find it?

≈ *Subsidence*, 2000 (detail)



DIOMEDEA EXULANS

The Wandering Albatross



✦ Unconfirmed Sightings, 1999

Remote Sensing

List of Works

- ≈ Trying to come home, 2000. Sound installation: lace, light fitting sound of homing pigeons, 3m x 2.7m (dimensions variable).
- ≈ Cities, 2000. Video projection, frosted glass (dimensions variable).
- ≈ Dislocations, 2000. Installation: 8 bird skeletons, perspex.

Other recent works illustrated

- ≈ Arriving, 2000. Ink-jet print, 85cm x 100cm.
- ≈ Belongings, 2000. Ink-jet print, 85cm x 100cm.
- ≈ Subsidence, 2000. Series of 30 screenprints 60 x 80cm each.
- ✦ Unconfirmed Sightings, 1999. HO gauge model figures, flies wings
- ✦ Unconfirmed Sightings, 1999. Temporary forest installation: HO gauge model figures, flies wings, jam sandwich, picnic table.
- ® Roma II, 1998. Ink on paper, 120cm x 200cm.
- ® Spill, 1998. Installation: glass, maps (dimensions variable).
- ® Nest box: Arctic Tern, 1998. Mdf, marble, laser transfer, pebbles 15 x 15 x 10 cm.
- ® Migrants: Warbler, 1998. C-type print, 35 x 40cm.

Acknowledgements

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Plimsoll Gallery, Centre for the Arts, Hunter Street, Hobart
26 May - 18 June 2000

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Drummond, Vic.	91
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Drummond Ra., N.S.W.	91
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Wallace Pk., Qld. 83
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Biography

Samantha Clark

samanthajaneclark@hotmail.com

Born Glasgow 1967

Education

Edinburgh College of Art, BA (Hons) 1989

Belgrade Academy of Fine Arts, Postgraduate Specialisation in Printmaking 1991

Slade School of Fine Art, UCL, Higher Diploma in Fine Art (Distinction) 1995

Solo exhibitions

2000 *Remote Sensing*, Plimsoll Gallery, Hobart, Tasmania

1998 *Brood*, Change-Studio D'Arte Contemporanea, Rome, Italy
Open Studio, British School at Rome, Italy

1996 *Tender*, Galerija Graficki Kolektiv, Belgrade, Yugoslavia

1991 *Works on Paper*, Galerija FLU, Belgrade, Yugoslavia

Selected recent group exhibitions

1999 *Artists in Residence*, Gallery in the Forest, Grizedale, Cumbria
Relocation, Museum House, Bethnal Green, London

1998 *Modern Scottish Graphics*, British Council touring exhibition, India
Percezione Angolare, Change-Studio d'Arte Contemporanea, Rome, Italy

1997 4th International Print Biennale, Belgrade, Yugoslavia
Miro Foundation Awards Exhibition, Majorca, Spain
Art for People, Transmission Gallery, Glasgow

1996 Scottish Print Open, Glasgow Print Studio

1995 *Underwired*, SmartArt, Seattle, USA
Gallery Differentiate, London

Residencies/commissions

2000 Scottish Arts Council Australia Residency, Tasmanian School of Art, Hobart

1999 Scottish Sculpture Workshop, Bridge Project Residency
Grizedale Forest Visual Arts Residency; *Weeping Sap*,
Unconfirmed Sightings, *Swarm*.

1998 Photo '98, *The Organic City Project*, York, digital public art commissions;
Canal and Culture

1997 Helen Chadwick Fellowship, Oxford University and British School at Rome

1996 Sopocani Artists Colony, Serbia, invited artist

1990 British Council/Yugoslav Federal Government nine month Scholarship to
Belgrade Academy of Fine Arts.



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